



EARLY AMERICAN TANKARD MADE BY HENDRIK BOELEN IN NEW YORK CITY, *ca.* 1680-1715.
See No. 24.

On View from April 5th,

No. 146

Sale April 7th, 1920

CATALOGUE

OF A COLLECTION OF

ANTIQUE SILVER

Such as was used in America during the
COLONIAL PERIOD

AND LATER. GATHERED BY

MR. M. T. O'SHAUGHNESSY

OF

HEMPSTEAD, LONG ISLAND

An Extremely Rare Early New York Tankard, by Hendrik Boelen, ca. 1680-1715; a Massive Tureen and Cover, by Myer Myers, ca. 1760; a Silver Camp Cup made for General Washington during the Revolutionary War, and a Forbes Teapot used by him at Mt. Vernon; A Rare Early Boston Tankard, by Jacob Hurd, ca. 1730; an Early Porringer, by Samuel Vernon, of Newport, R. I.; a Fine Sugar Bowl made by William Cleveland, the grandfather of President Grover Cleveland; a Beautiful Marie Antoinette Wine Flagon, made in Paris in 1789; with a number of other rare and choice pieces by distinguished American and Foreign Silversmiths.

To Be Sold by Auction

Wednesday Afternoon, April 7th, 1920, at 3:00 o'Clock

on View from April 5th, 9:30 to 1:00 o'Clock

THE WALPOLE GALLERIES

No. 10 East 49th Street

NEW YORK

Telephone, Murray Hill 6512

CONDITIONS OF SALE

1. All bids to be per lot. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required in default of which the lots purchased to be immediately resold.

4. Goods bought to be removed at the close of the sale. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. No deliveries will be made during the sale.

5. Terms Cash. If accounts are not paid at the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by a competent cataloguer; the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Material on exhibition five days before the sale.
Priced copies of this catalogue at \$2.00 each.

THE WALPOLE GALLERIES.

Edward Turnbull
Lenore Young Turnbull
10 East 49th Street, New York.

This sale will be conducted for the Walpole Galleries by

MR. WALTER S. SCOTT

Telephone, Murray Hill 6512.

FOREWORD

The silver collector boasts an antiquity greater than that of any of his brother amateurs. He can be traced almost back to the Deluge. "Nowadays," writes the ancient Roman historian Pliny, the Elder, "we only value wrought silver for its age, and reckon its merits established when the chasing is so worn that the very design can no longer be made out." The collecting of old silver in England, on a broad scale, may be said to date from the publication of Mr. Chaffers' work on hall marks in 1863. With this handbook to guide them as to dates, etc., collectors have increased enormously—till now the pursuit of old plate in that country has been described as nothing short of a passion among all classes. In America it is different. Indeed, up to a very short time ago, almost no one seemed to realize that there ever was such a thing as early American-made silver. All of our ancient pieces were vaguely supposed to have been brought over from the other side in the early days.

The Boston Exhibition of 1906 aroused some interest, and others since have augmented it; but the lack of general information on the subject is still disappointing. Several very excellent and authoritative works have been brought out recently, but these have scarcely been in circulation long enough to make much of an impression. The one book of all, however, best calculated to accomplish in America what Chaffers did in England has at last appeared, viz.: Mr. Hollis French's list of the names of all the known American silversmiths from the earliest times down to about 1840, including their marks, etc. With this information more widely distributed there is no reason to doubt but that American silver, which is certainly second to none in interest, charm and rarity, will sell at least on a par with that of any other country. Some of the prices realized for rare pieces in England show to what extent antiques of this character have been appreciated there: a set of 16th century spoons, in 1903, realized at auction twenty-five thousand dollars; an early Tudor cup, twenty thousand; a tankard, (1692), ten thousand; a cup formerly presented to Sir Francis Drake, nineteen thousand, and so on. In comparing American with English silver, it is admissible, perhaps, to figure the former a century ahead; that is, an American tankard made in 1730 should be considered of equal interest with an English one dated a century earlier.

During the period 1680-1830 were originated and evolved most of the articles of domestic silver which we are now accustomed to seeing in general use; hence it is by no means a hopeless task at the present time to put together a collection of original examples designed to illustrate chronologically the evolutions in form and decoration which the different vessels, etc., have undergone from the date of their first use down to the introduction of machinery in silver manufacture. Of course, at the present time and for some years past, practically nothing original has been produced; hence collectors need be at no great pains to determine where to draw the line. Collectors of old silver are con-

cerned only with objects that have been hammered out by hand—moulded, pierced or chased by individual artisans working much as our blacksmiths do today. The modern machine-made article, introduced circa 1840 to 1850, possesses no interest whatever and as time goes on the individual worker will stand out more and more. The man will be collected quite as much as his work. No doubt at the present time there are those who are striving to secure at least one piece of silver to every name in Mr. French's book. Others will confine themselves to their local workers, and so on. But the American silversmiths will all increase in favor as they become better known. How interesting to contemplate these brawny craftsmen of the wilderness, in their rude wooden shanties, fashioning the beautiful white metal into the tankards and porringers we prize so much today;—pioneers, indeed, although long neglected and unknown, of the earliest and finest craft practised in the American colonies.

As comparatively little American silver has been offered in sale catalogues hitherto, we have endeavored to give the fullest possible descriptions to the various pieces listed, hence will not further advert to any of the items here, except to say that the more important pieces should be considered very carefully by those intending to enter the field of silver collecting. There is no doubt but that early and conspicuous examples of American silver are now extremely rare, and are sure to become more so very rapidly as time goes on. It would seem the part of wisdom, therefore, to secure important specimens while they are to be had; for, with the more difficult rarities securely in hand, one can enter upon the search for the less important pieces with all the more pleasure and satisfaction.

As there seems to be some confusion in this country regarding the use of the word "plate," we beg to state that it is here employed solely in reference to objects made of solid silver; nor is there a single piece in the collection herein described which is not made entirely of that metal.

In the compilation of the catalogue we beg to acknowledge, with thanks, the very considerable assistance derived from the writings of the following gentlemen—Mr. R. T. H. Halsey, Mr. Hollis French, Mr. Francis H. Bigelow, Mr. C. J. Jackson, Mr. E. Alfred Jones, Mr. Montague Howard, Mr. Luke Vincent Lockwood, Dr. Theodore S. Woolsey, Mr. E. L. Lowes, and others.

The collection has been expertized by Messrs. Currier and Roby, antiquarian silversmiths, New York.

CATALOGUE
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SUCH AS WAS USED IN AMERICA, DURING THE
COLONIAL PERIOD

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Sale Wednesday Afternoon, April 7th. 1920, at 3:00 o'clock

BENJAMIN WYNKOOP, NEW YORK, 1675-1740.

1. TEASPOON. Early New York rat-tail spoon, flat trifold handle elliptical bowl. ENGRAVED: *R. H. W.* on back of handle.
MARK: *B. W. K. crude initials, pellet between, in heart.*
Length, $5\frac{7}{8}$ inches. Date, ca. 1698-1710.

An extremely rare maker, only three pieces of his silver so far having appeared in public exhibitions. Wynkoop was collector and assessor of the City of New York at different times, 1703-1732. One of his slaves was implicated in the great Negro Plot to burn the city in 1741.

WILLIAM HOMES, BOSTON, 1717-1783.

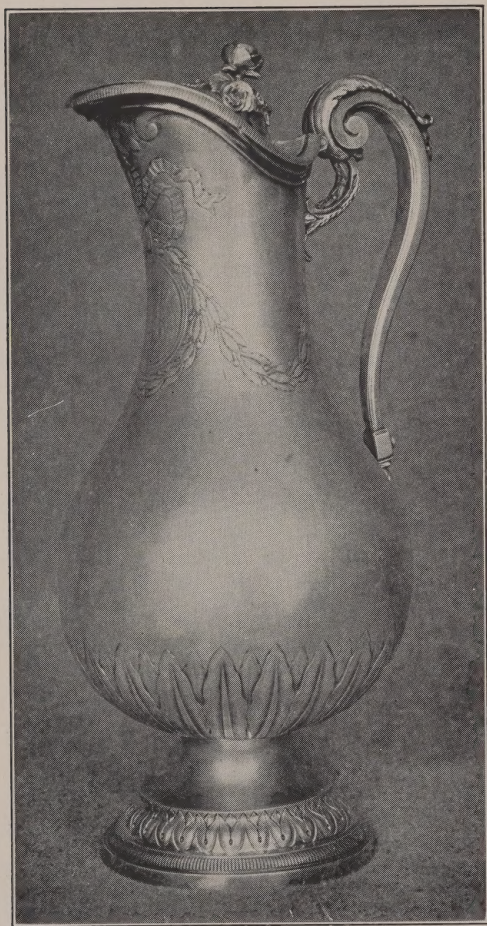
2. TABLESPOON. Old silver tablespoon, with handle turned up and ribbed on front, shell drop. ENGRAVED: *The Gift of Madame M. B. to I. E.*, on back of handle.
MARK: *Homes in italic capitals in rectangle.* Length, $8\frac{1}{8}$ inches. Date, ca. 1750.

Homes was a nephew of Benjamin Franklin. He was captain of the Artillery Company in 1765 and was known as the "honest goldsmith."

ANDREW UNDERHILL, NEW YORK, CA. 1788.

3. LARGE LADLE. Fine old ladle, with scroll top handle, chased with flowers, etc. ENGRAVED: (a) *I. H. C.*, script, on front of handle; (b) *C. W. from Aunt Hosie, on back of handle* (the latter modern).
MARK: *A. Underhill, in small Roman capitals in rectangle.*
Length, $15\frac{1}{4}$ inches. Ca. 1790.

THE WALPOLE GALLERIES, 10 East 49th Street, New York



AN EIGHTEENTH CENTURY FRENCH FLAGON OF
RARE BEAUTY, MADE IN PARIS IN 1789.
See No. 21.

JACOB HURD, PUDDING LANE, BOSTON,
1702-1758.

4. TABLESPOON. Old silver tablespoon, handle turned up and ribbed on front. ENGRAVED: *D. T. to D. Webb, Born Feb. 26, 1735/6.* (Bowl worn somewhat at end.)

MARK: *I. Hurd, in italics in cartouche.* Length, $7\frac{7}{8}$ inches. Date, 1735.

Hurd was captain of the military company and was one of the most prominent of the New England silversmiths.

WILLIAM YOUNG, PHILADELPHIA. WORKED
1761.

5. TABLESPOONS. Pair of silver tablespoons, handles turned up and ribbed. ENGRAVED: *L. L., script, on backs of handles.* MARK: *W. Y. in crude capitals in cartouche.* Length, $8\frac{1}{2}$ inches. Date, ca. 1750.

Rare maker.

UNKNOWN MAKER. AMERICAN.

6. SMALL SILVER BOX. Plain casket-shaped box, with hinged cover, ridged on top and with gadrooned border. ENGRAVED: *F. C. M. on top.*

MARK: *M. B. (?) and pseudo hall marks resembling somewhat those of the city of Birmingham, Eng.* Length, $4\frac{1}{4}$ inches. Depth, $1\frac{5}{8}$ inches. Ca., 1800.

[MOODY RUSSELL, BARNSTABLE, MASS., 1694-
1761 (?).]

7. TABLESPOON. Old silver tablespoon, with turned up, ribbed handle and rat-tail on oval bowl. ENGRAVED: *C. P. T. on back of handle.* (Bowl worn somewhat at end.)

MARK: *M. R. (?)*, *Roman capitals in rectangle.* Length, $7\frac{1}{2}$ inches. Date, ca. 1720-1730.

The second letter in the maker's mark is indistinct.

[JOHN VERNON, NEW YORK. (?) WORKED,
1789.]

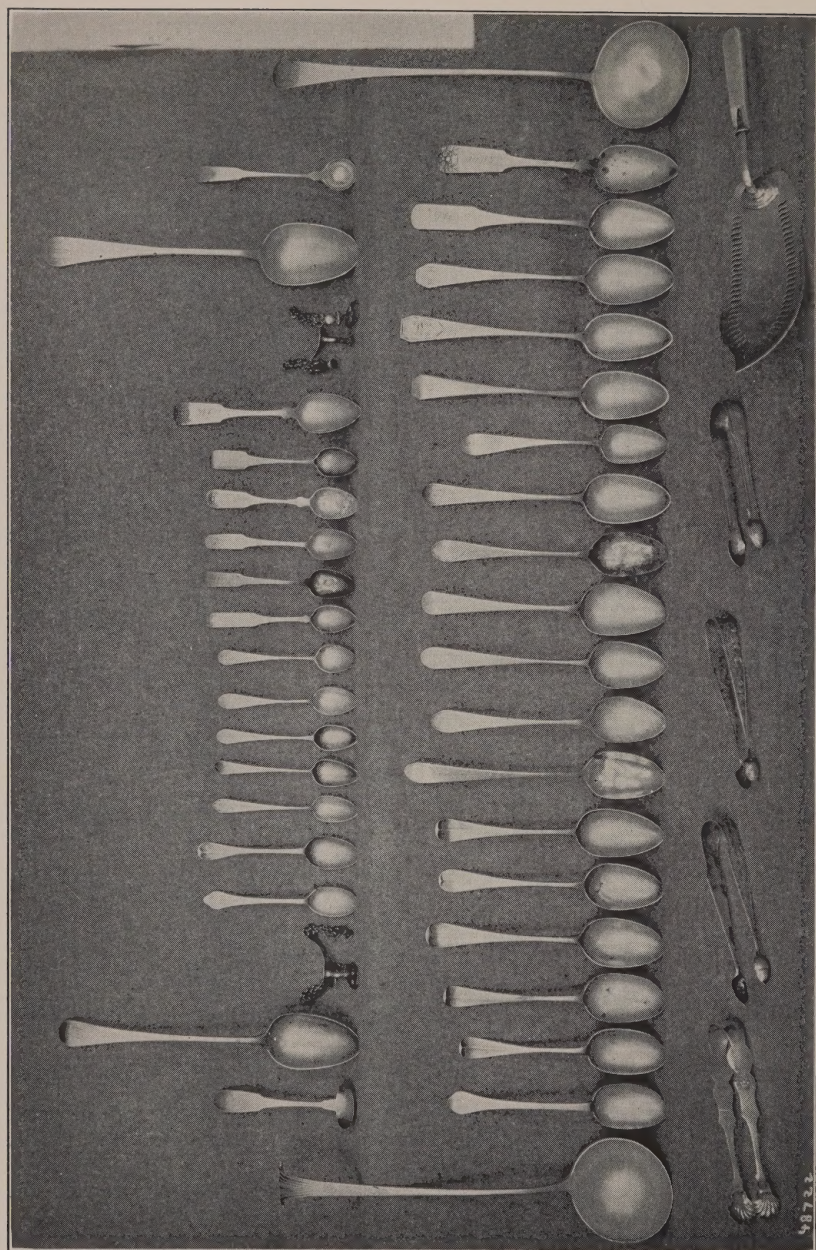
8. TABLESPOON. Silver tablespoon, turned down handle, ribbed on back. ENGRAVED: *I. B. B., script on front of handle.*

MARK: *IV in oval, flanked by two sheaves of wheat, in rectangles.* Length, $8\frac{3}{4}$ inches. Date, ca. 1790.

[GEORGE HANNERS (?) BOSTON, CA. 1696-1740.]

9. TABLESPOON. Very old silver tablespoon, with flat handle and rat-tail on oval bowl. ENGRAVED: *T. M. C. on back of handle.* (Bowl worn somewhat at end.)

MARK: *G. H. in crude capitals, crowned, pellet below in shield.* (The "G" in maker's mark partly worn away.) Length, $7\frac{3}{4}$ inches. Date, ca. 1720-'30.



Nos. 75, 36, 78, 1, 16, 25, 30, 26, 66, 72, 71, 23, 65, 81, 82, 74,
13, 80, 3, 9, 7, 4, 5, 46, 2, 17, 11, 8, 20, 11, 28, 31, 22,
18, 63, 61, 69, 38,

LITTLETON HOLLAND, BALTIMORE, MD., CIRCA
1800.

10. SUGAR BOWL. Finely modeled silver sugar bowl of graceful design, with oval fluted body contracted under the rim, flat looped handles, slightly domed cover, urn-shaped finial. The body is decorated with a border and shields of bright-cut engraved work. A dainty bright-cut border also encircles the oval foot, which is concave in outline and rests on an oval plinth, with double incurves at sides to match the fluted sides of the body. ENGRAVED: *W. M. T. script in monogram*. Height, $9\frac{1}{8}$ inches.

MARK: (a) *L. Holland, Roman capitals in rectangle*; (b) "*Sterling*" *Roman capitals in rectangle*. Date, ca. 1795-1805.

This fine piece is exceedingly interesting and unusual. Holland, the maker, was an Irishman, and he probably came from Cork, though working for a brief period in Dublin before emigrating to America. The maker's mark L H is still on record at the Dublin Assay Office. In stamping this piece with the word "sterling" Holland followed an ancient custom among the Cork silversmiths, dating from the 17th century. As a rule, one never sees marked "Sterling" any articles of American silverware made prior to 1857; and the fact that the piece here offered is so stamped shows clearly a casual instances of the continuance of a foreign custom in America. And as we have not been able to trace any other articles by this maker which were so stamped, it seems likely that this was one of the earliest pieces made by him in America before he had adapted himself to the customs of the country in employing the pseudo hallmarks so much used at the time.

From the earliest period the Irish silversmiths have been famous for the beauty of their conceptions and their great skill as craftsmen in this branch of art; and their works are among the most esteemed and sought after of any of the productions of the British Isles.

As an American maker, Holland is rare—as are also most of the "colonial" plate workers south of Mason and Dixon's line.

THOMAS BENTLEY, BOSTON, MASS., C. 1762-1800.

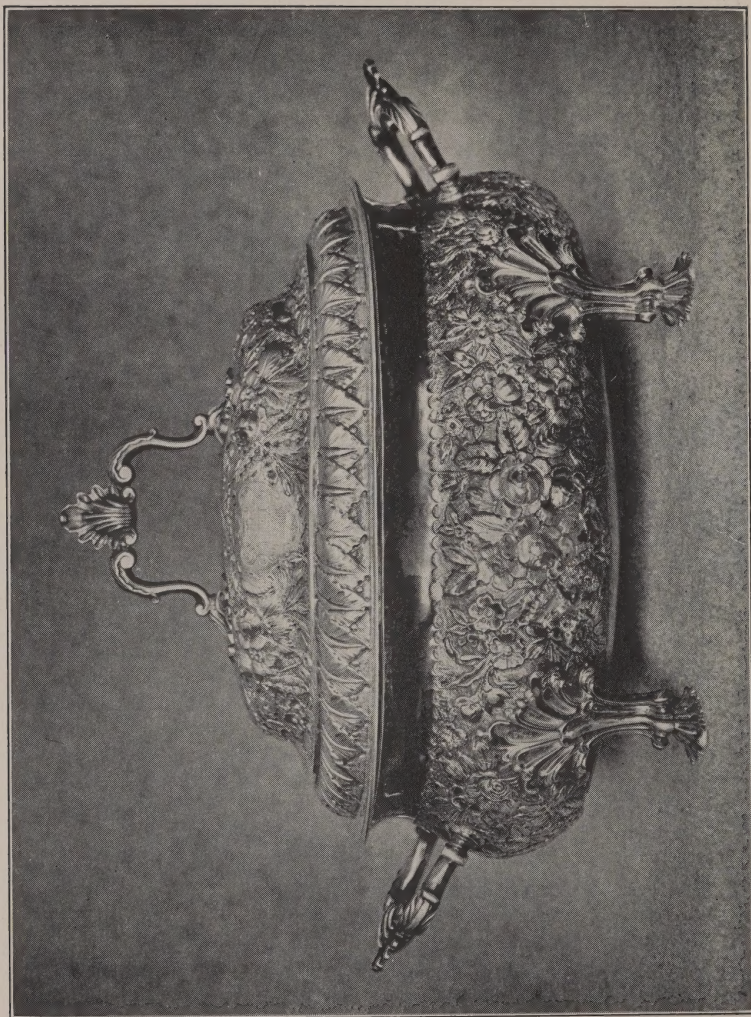
11. TABLESPOONS. Pair of silver tablespoons, handles turned down and with rib on back. Bright-cut cartouche and drop on front of handle. ENGRAVED: *M. M. script in cartouche on front of handles*.

MARK: *T. B. in Roman capitals in long oval, bird's head flanking*. Length, $8\frac{1}{4}$ inches. Date, ca. 1780-90.

UNKNOWN MAKER, LONDON, 1786.

12. CREAM JUG. Very dainty George III cream jug, the body being chased with a scroll-bordered cartouche and swirling branches of embossed (repoussé) flowers and foliage, divided by narrow concave flutes, terminating above in scrolls and leaves. The foot is round, with an embossed border and serrated edge. The rim is finished with a line of punched beads and the handle is recurving and scroll-shaped. ENGRAVED: *W. H. M., script in cartouche*. Height, $4\frac{5}{8}$ inches.

MARKS: The marks on this piece are all correct and present, though the maker's mark (apparently two capital I's with pellet between) is partly indistinct. Date, 1786.



MASSIVE SILVER TUREEN MADE IN NEW YORK CITY, *ca.* 1760 BY MYER MYERS, ONE OF THE
MOST DISTINGUISHED OF THE EIGHTEENTH CENTURY AMERICAN SILVERSMITHS.
See No. 41.

DAVID TYLER, AMERICAN, 1760-1804. WORKED IN
BOSTON, MASS., 1796-1798.

13. SERVING SPOON. Large silver serving or gravy spoon, pointed handle, rounded drop. ENGRAVED: *U. B. script in monogram*. MARK: (a) *D T in rectangle*; (b) *Tyler in long rectangle, scalloped*. Length, $11\frac{7}{8}$ inches. Date, ca. 1795.

Eighteenth century American-made spoons of this exceptionally large size are very scarce.

UNMARKED.

14. SUGAR TONGS. A very beautiful pair of silver sugar tongs, of a delicate pattern of open work and silver filigree, small egg-shaped bowls.

MARKS: *None*. Length, 6 inches. Date, ca. 1770-'90.

I. CLARK, BOSTON OR SALEM, MASS. WORKED
CA. 1754.

16. TEASPOON. Old silver teaspoon with turned up handle, ribbed on back.

MARK: *I. Clark in crude capitals in rectangle* (the mark is partly indistinct.) Length, $6\frac{1}{8}$ inches. Date, ca. 1750-'60.

JOHN BURGER, NEW YORK. WORKED, 1786.

17. TABLESPOON. Silver tablespoon with pointed handle, ribbed on back, bright-cut cartouche and drop on front of handle. ENGRAVED: *D. A. C., script in cartouche*.

MARK: *Burger in Roman capitals in rectangle*. (Slight crack at side of bowl). Length, $9\frac{1}{4}$ inches. Date, ca. 1790.

JOEL SAYRE, BORN SOUTHAMPTON, LONG ISLAND,
1778. MENTIONED IN NEW YORK DIRECTORY,
1798.

18. TABLESPOON. Finely modeled silver tablespoon, with egg-shaped bowl and coffin head handle. Bright cut cartouche on front of handle. ENGRAVED: *A. T., script, in cartouche*.

MARK: *I. Sayre, in shaded Roman capitals in rectangle*. Length, $9\frac{1}{2}$ inches. Date, ca. 1800.

SAMUEL VERNON, NEWPORT, R. I., 1683-1737.

19. PORRINGER. Old silver porringer, with handle pierced in a key-hole pattern (earliest form of this type). ENGRAVED: *S. L. R. on handle*. Diam., 5 inches.

MARK: *S V Roman capitals fleur-de-lys below in heart*. Date, ca. 1725.

Porringers were much used by 18th century housewives and in a variety of ways—as cereal dishes for children, as sugar bowls (before special vessels were made for this purpose), blood-letting basins, dram cups, etc., etc. When not in use they were kept brightly polished and hung up on hooks on



RARE EARLY BOSTON TANKARD MADE BY JACOB HURD, *ca.* 1730.
See No. 45.

the edge of a shelf. Dean Swift refers to a row of them, in one of his poems, as making "a glittering show."

Samuel Vernon, the maker, was the most prominent of the early silver-smiths of Newport. He was a great-grandson of Anne Hutchinson and cousin of Edward Winslow. With the exception of tankards, perhaps, porringers have been the most sought-after of the obsolete vessels of household utility.

HUGH WISHART, NEW YORK. MENTIONED IN NEW YORK DIRECTORY, 1789.

20. TABLESPOON. Silver tablespoon, turned down, ribbed handle.

MARK: *Wishart, Roman capitals in rectangle*. Length, $8\frac{3}{8}$ inches. Date, ca. 1790.

J. G. L., PARIS, 1789.

21. FLAGON, OR COVERED CLARET JUG. A large and very beautiful silver wine flagon, with plain bulbous body, tall neck of concave outline, curved handle ornamented on top with boldly chased acanthus leaves, spouted scroll-shaped rim and hinged cover. Festoons of embossed foliage (*repoussé*) encircling a medallion are draped about the neck, supported in front by broad ribands, knotted and with flaring ends. Tall, embossed water leaves, overlapping, envelop the lower part of the body. The domed foot is round and has a matted and embossed base moulding enriched with lanceolate leaves. The slightly domed cover is chased with a wreath of ribbon and grapevine and is surmounted by a finial formed of a rose, surrounded by buds and leaves tied with a ribbon. Height, $15\frac{1}{4}$ inches.

MARK: (a) *The letter P crowned and with the numerals 89 (the Paris date-letter for 1789)*; (b) *maker's mark, J. G. L., in a shaped shield, beneath a crown, pellets, etc.*; (c) *the mark of the Fermier General for 1789, the letter A (black letter capital on a diapered ground)*; (d) *the punch of the discharge, a diminutive ewer in a cartouche*. INSCRIPTION: *F. H. G. (script) interlaced*. Date, 1789.

AN EXTREMELY RARE PIECE, and with lines of EXCEPTIONAL GRACE AND BEAUTY, dated, Paris, 1789. Concerning the great rarity and high artistic merit of the silver wrought in France prior to the Revolution, M. Jacquemart says: "The latter part of the reign of Louis XV and the Louis XVI period have left us but few examples of gold and silverware, still enough remains to mark the progress accomplished (in style). When we see the silver following simple lines and covered with the finest ornamental chasing, and imagine to ourselves a table set out with this plate, accompanied by the vases and biscuits of Sèvres, we dream of the most coquettish refinements of elegance, and see once more revived those forms illumined by their beauty and the halo thrown around them by their misfortunes." The flagon bears the fateful date 1789—the last year of the old régime, and, indeed, the one which marks the close of that beautiful period of charm and loveliness known as the 18th century. During the stormy days following the downfall of royalty, practically no silver at all was produced in France, while most of that surviving preceding epochs was destroyed; hence French silver of this period is perhaps the rarest of all.



SILVER CAMP CUP MADE FOR GENERAL GEORGE
WASHINGTON DURING THE REVOLUTIONARY WAR.
See No. 50.

JOSEPH LORING, BOSTON, 1743-1815.

22. TABLESPOON. Silver tablespoon, with egg-shaped bowl and coffin-head handle. ENGRAVED: *G., script on front of handle.*

MARK: *J. Loring in small shaded italics in cartouche.* Length, 9 inches. Date, *ca.* 1800.

Loring fought in the Revolutionary War and was taken prisoner on Long Island. Returned to Boston in 1777.

BARNARD WENMAN, NEW YORK. WORKED, 1786.

23. TEASPOONS. Pair of silver teaspoons, fiddle-back handles. ENGRAVED: *C. I. H., script, on front of handles.*

MARK: *B. Wenman, in Roman capitals in rectangle.* Length, 5 $\frac{7}{8}$ inches. Date, *ca.* 1795-1800.

A set of teaspoons made by B. Wenman was used by General Washington and his family at Mt. Vernon.

VERY RARE EARLY NEW YORK TANKARD.

HENDRIK BOELEN, MARRIED ANNEKEN KOURT;

DAUGHTER ANNA, BAPTIZED, NEW YORK, NOV.

28, 1686; DIED, 1755.

24. TANKARD. Tapering cylindrical body, with moulded base and lip; flat lid with serrated lip and double spiral purchase or thumb-piece; S-shaped handle with embossed cherub's face in cartouche on whistle end; lid slightly ornamented with conventional engraving. ENGRAVED: *I. R. L. on handle.* Height, 7 inches. (Thumb-piece partly restored.)

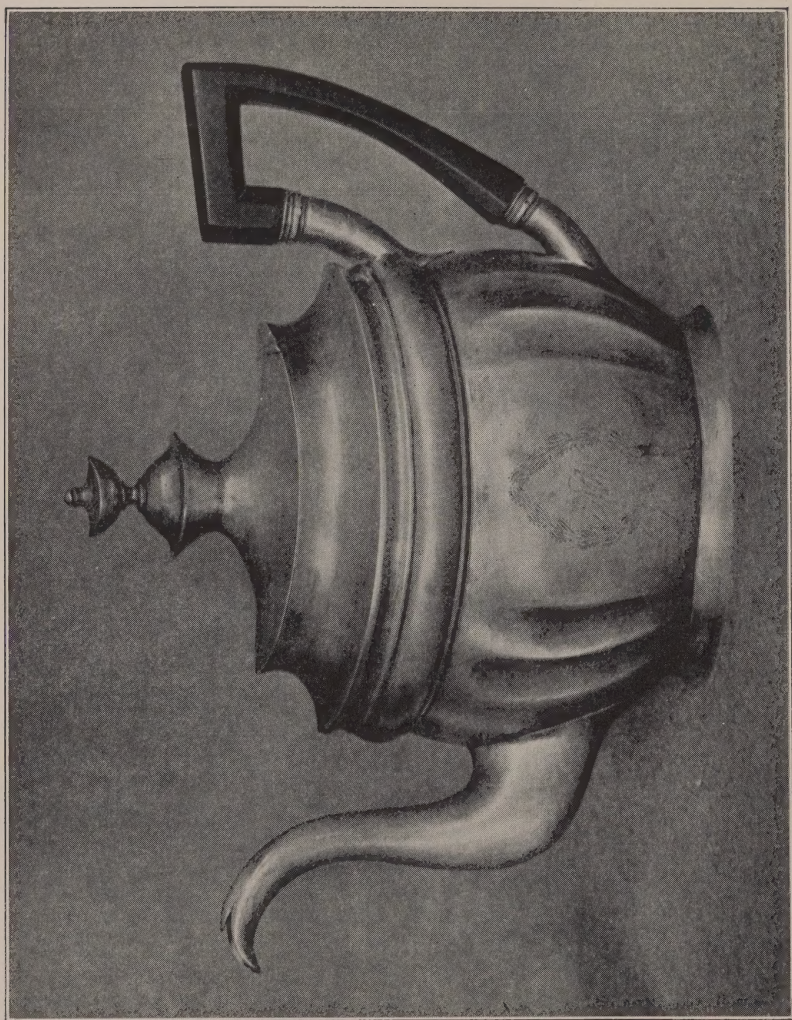
MARK: *H. B. crude capitals in monogram in shield.* Date, *ca.* 1680-1715.

AN EXTREMELY RARE AND EARLY AMERICAN TANKARD, made by one of the earliest of the (17th-18th century) New York silversmiths, *ca.* 1680-1715.

Tankards first appeared in England around 1560. They were designed to contain beer, cider, flip or other popular drink of the time and were passed round the table from one to another, each in turn taking a nip directly from the vessel, as from a loving-cup. To prevent brawls and misunderstandings, some of the earlier English tankards were provided with pegs on the inside to determine exactly each man's portion. They also had whistles at the lower end of the handles, with which to summon the waiter. These features are said to be responsible for the expressions, "to take one down a peg or two" and "he can whistle till he gets it," etc.

Tankards are very much sought after by collectors. Their plain, substantial looking bodies and the wide, sweeping flourish of their handles seem boldly suggestive of the open-handed spirit of the early colonists; and whether it was to celebrate an election or a victory over the Indians, to marry off a daughter or bury a friend, the tankard was always there, a conspicuous participant; hence no other object of household utility so thoroughly breathes the atmosphere of the time—a time, certainly, of great license, when even a minister of the gospel would think proper to lay in upwards of thirty barrels of cider for his yearly consumption.

The excessive rarity of early New York wrought silver is well known to collectors. The town, at this period, contained only a few thousand inhabitants, and there was but very little silver metal in circulation, beaver skins and wampum very largely performing the service of coins. But what in



SILVER TEAPOT USED BY GENERAL AND MRS. WASHINGTON AT MT. VERNON.
MADE BY W. G. FORBES OF NEW YORK.
See No. 51.

large measure, perhaps, accounts for the especial scarcity of all relics of early New York, in whatever line, is the number of devastating fires which, from time to time, have swept across its narrow breadth during many decades of its history.

JOEL SAYRE, NEW YORK, 1778-1818.

25. TEASPOONS. Pair of pretty silver teaspoons, with bright-cut cartouches and drops on front of handles. ENGRAVED: (a) *P. H.*, script in cartouche on front of handles; (b) No. 5, on back of handles.

MARK: *I. Sayre, in Roman capitals in rectangle.* Length, $5\frac{1}{2}$ inches. Date, ca. 1790.

THOMAS SHIELDS, PHILADELPHIA. WORKED CA.
1765.

26. TEASPOON. Small silver teaspoon, with pointed handle, ribbed on back. ENGRAVED: *A. D.*, script on front of handle.

MARK: *T. S. Roman capitals in rectangle.* Length, $5\frac{1}{4}$ inches. Date ca. 1780.

JACOB MARSHE, SWITHINGS-LANE, LONDON.
ENTERED 24 APRIL, 1744.

27. CANDLESTICKS. Pair of George II silver table candlesticks, with moulded baluster stems, gadrooned bands and vertical flutings, embossed hexafoil bases, removable sockets. ENGRAVED: *W. A. K. script.* Height, $8\frac{3}{4}$ inches.

MARK: (a) *Lion passant*; (b) *Leopard's head, crowned*; (c) *London date letter for 1753 (small Roman letter S)*; (d) *maker's mark I M in cartouche, star between.* Date, 1753.

A very handsome pair of George II candlesticks.

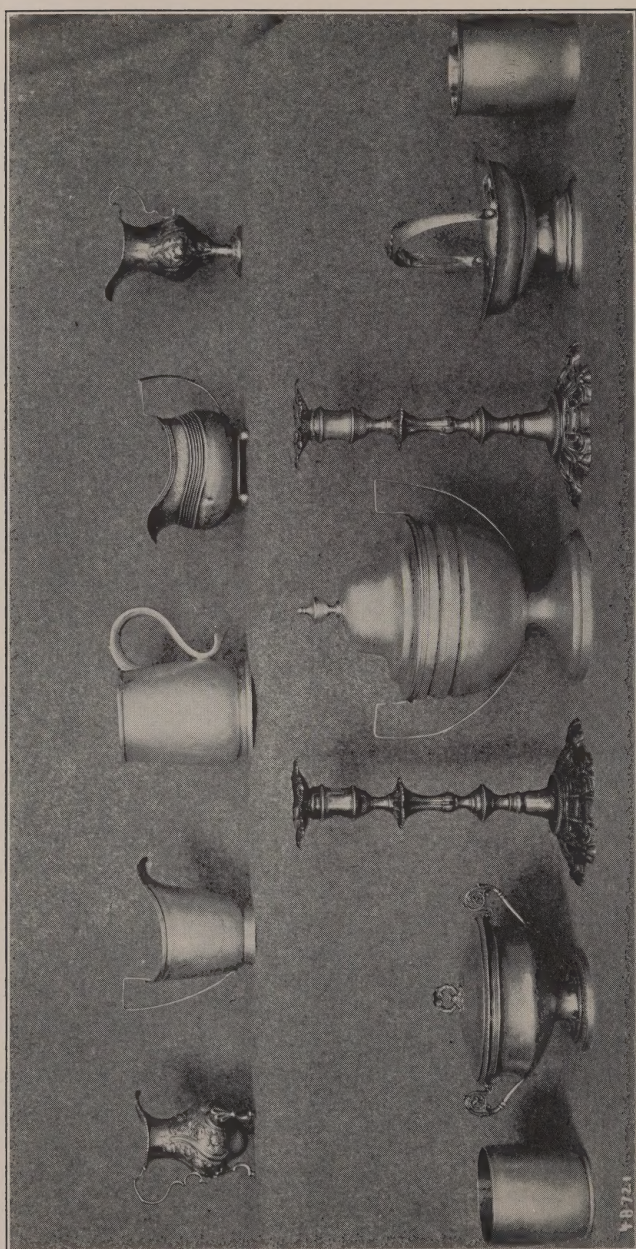
JOSEPH RICHARDSON, PHILADELPHIA, 1730-1770.
DIED IN 1770.

28. TABLESPOON. Old silver tablespoon, with handle turned down and ribbed on back, rounded drop. ENGRAVED: *E. E. L.*, script on front of handle.

MARK: *J. R. capitals in oval.* Length, $8\frac{3}{4}$ inches. Date, ca. 1780-90.

SAMUEL COURTAULD, CHANDOS STREET, LONDON.
ENTERED, 1746.

29. CHOCOLATE POT, or Hot Water Jug, with inverted pear-shaped body chased with a scroll-bordered cartouche and branches of embossed flowers and foliage divided by bands formed of narrow concave flutes; curved ivory handle, with shell and scroll work sockets; spout ornamented with scrolls and shells; hinged domical cover, embossed and fluted, and with convex gadrooned rim and finial; the foot is round and has a broad gadrooned border at the base. Height, 11 inches.



See Nos. 32, 54, 64, 67, 12, 48, 60, 27, 53, 27, 44, 43.

THE WALPOLE GALLERIES, 10 East 49th Street, New York

MARK: (a) *Lion passant*; (b) *Leopard's head, crowned*; (c) *black letter capital E (London, 1760)*; (d) *maker's mark, S C, in trefoil under sunburst, pellet between.* Date, 1760.

Samuel Courtauld, the maker, a son of Augustin Courtauld, belonged to that famous group of French Huguenot silversmiths who were driven out of France after the revocation of the Edict of Nantes, and took refuge in England, America and various other countries in the early part of the 18th century. These men had had their training in France during the glorious age of Louis XIV; and they and their descendants became the most celebrated workers of their time wherever they happened to settle. In America their most illustrious representative was the patriot, Paul Revere.

Mr. Jackson illustrates a very handsome caster by Courtauld, and the Metropolitan Museum of Art, New York, displays rather prominently, in a case by itself, a very striking two-handled cup by him, bearing the same date letter as the piece here offered.

NATHANIEL COLEMAN, BURLINGTON, NEW JERSEY.
WORKED CA. 1790.

30. TEASPOON. Small silver teaspoon, ribbed on back of handle, fancy drop. ENGRAVED: *M. M. A. on front of handle.*

MARK: *N. C. in Roman capitals in scalloped rectangle.* Length, $5\frac{1}{2}$ inches. Date, ca. 1790.

SAMUEL ALEXANDER, PHILADELPHIA. WORKED
CA. 1797.

31. TABLESPOON. Small silver tablespoon, with turned down, pointed handle.

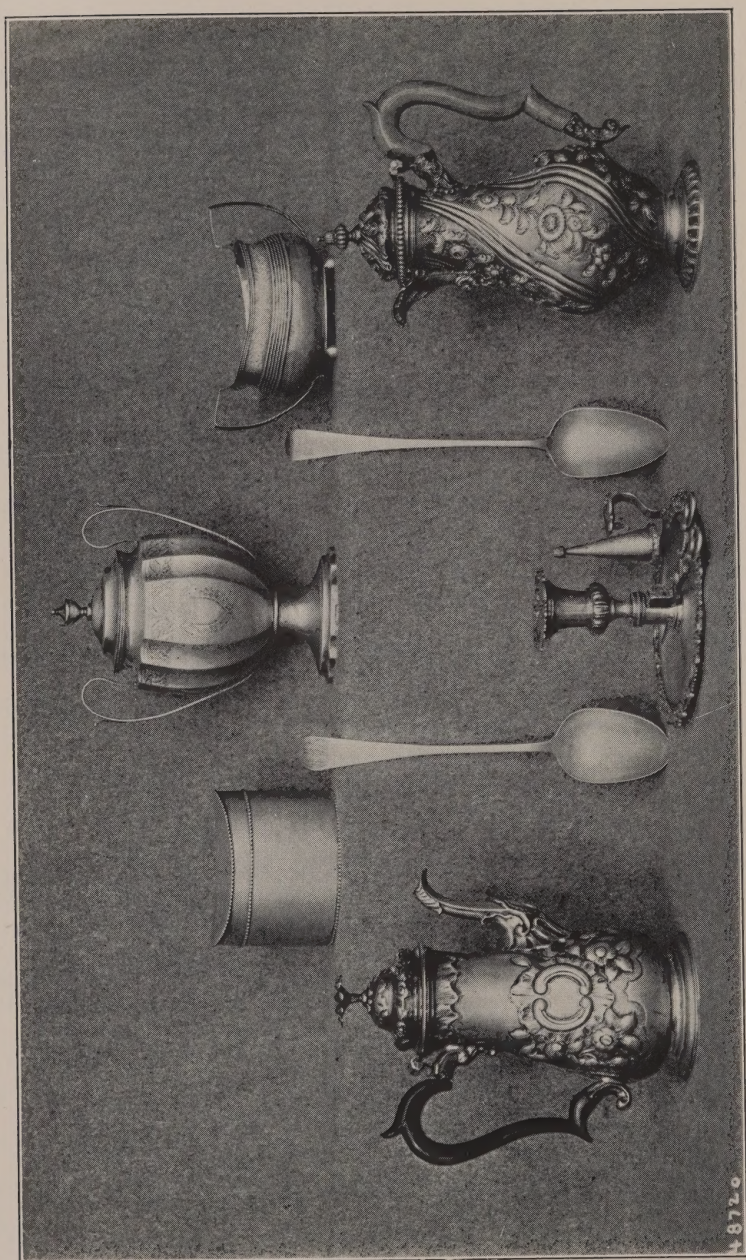
MARK: *Alexander, Roman capitals in scroll.* Length, $7\frac{3}{8}$ inches. Date, ca. 1790.

SAMUEL MERITON, 'AT YE ANCHOR' IN HUGGIN-
ALLEY, WOOD STREET, LONDON. ENTERED AT
GOLDSMITH'S HALL, 7 JULY, 1746.

32. CREAM JUG, or Cream Pitcher. A small beautifully wrought silver cream jug on three cabriole legs and with double scroll handle. The legs are joined to the body with shell-shaped ornaments and have shell feet. The body is pear-shaped and is beautifully embossed (repoussé) with sprays of rococo foliage and flowers, enclosing a scroll-bordered cartouche. Height $4\frac{1}{4}$ inches.

MARK: (a) *Lion passant*; (b) *Leopard's head, crowned*; (c) *black letter capital E (London, 1760)*; (d) *maker's mark S M in rectangle.* Date, 1760.

When tea was first introduced into England it was imbibed without the addition of either cream or sugar, and it was not until after the turn of the 18th century that the cream pitcher, as an accompaniment of the teapot, made its appearance. The earlier specimens were small and dainty, like the one here described, which, indeed, is an uncommonly beautiful example of the rococo type so much in vogue during George II's reign.



See Nos. 57, 10, 68, 58, 13, 59, 47, 29.

THE WALPOLE GALLERIES, 10 East 49th Street, New York

JOHN BENJAMIN, STRATFORD, CONN., 1730-1796. (?)

33. TEASPOONS. Set of six very charming 18th century American teaspoons, with bright-cut feather-edge handles and cartouches on same. ENGRAVED: *R. C. H. script in cartouche.*

MARK: *I. B. Roman capitals in rectangle, pellet between.* Length, $5\frac{1}{2}$ inches. Date, ca. 1790.

An exceedingly dainty and attractive set. The maker's mark differs slightly from Mr. French's facsimile in that the initials are in a rectangle rather than an oval. The marks are sufficiently alike, however, to warrant our suggesting that they both might be attributed to the same worker.

Benjamin is an extremely rare maker, only three or four pieces of his silver having survived. He fought on the American side during the Revolutionary War, serving in the Continental army with the rank of Colonel.

JOHN BENJAMIN, STRATFORD, CONN., 1730-1796. (?)

34. SUGAR TONGS. A very beautiful pair of sugar tongs, with bright-cut, feather-edge and garland chasing on end and arms, acorn tips. ENGRAVED: *H. H. R. script on end.*

MARK: *I. B. Roman capitals in rectangle, pellet between.* Length, 6 inches. Date, ca. 1780-1790.

The maker's mark on this piece is similar to that on the spoons described in the preceding number.

I. D., LONDON, 1764.

35. CASTER. Vase-shaped Caster, top pierced in five panels embossed with three bands of flowers and scrolls enclosing a cartouche. Height, $5\frac{3}{4}$ inches. Date, 1764.

MARK: (a) *Lion passant*; (b) *Leopard's head, crowned*; (c) *capital black letter I (London, 1764)*; (d) *maker's mark, I. D. in rectangle, pellet between.* The name of the maker has not been identified.

GEORGE SMITH, LONDON. ENTERED, 1774.

36. SERVING SPOON. Large George III silver serving spoon, turned down handle, ribbed on back. ENGRAVED: *I. A. H. script.*

MARK: (a.) *Lion passant*; (b.) *Leopard's head crowned*; (c.) *Capital Roman letter A (London, 1796)*; (d.) *King's head*; (e.) *G. S. in rectangle.* Length, $11\frac{3}{8}$ inches. Date, 1796.

ROBERT HENNEL, FOSTER-LANE, LONDON.

ENTERED AT GOLDSMITH'S HALL, 9 OCT., 1773.

37. OIL AND VINEGAR FRAME. Finely made silver cruet frame, on a two-foil base, with scroll handle and four claw and ball feet. The body is composed of two cylindrical members, with sides finely saw-pierced in a trellis pattern, chased and bright cut, moulded base strips and beaded top edges. Length across top, $4\frac{3}{4}$ inches.

MARK: (a.) *Lion passant*; (b.) *Leopard's head, crowned*; (c.) *Small Roman letter d (London, 1779)*; (d.) *Maker's mark R. H. in oval.* Date, 1779.

A very finely executed piece, the piercing giving the appearance of delicate lace-work.



See Nos. 84, 77, 19, 39, 6, 49.

THE WALFOLE GALLERIES, 10 East 49th Street, New York

[WILLIAM HOLLINGSHEAD, PHILADELPHIA, CA.
1762 (?).]

38. LARGE LADLE. Plain silver ladle. ENGRAVED: *O. P. L. to E. H.*

MARK: *W. H. script capitals in cartouche.* Length, 16 inches. Date, *ca.* 1770-80.

FRANCIS CRUMP, GUTTER LANE, LONDON.
ENTERED, 1756.

39. MUG OR CAN. Old English plain silver drinking mug, with splayed foot and double curved handle, acanthus leaf on top.

MARK: (a.) *Lion passant*; (b.) *Leopard's head, crowned*; (c.) *Black letter capital F (London, 1761)*; (d.) *Maker's mark F. C. in rectangle, pellet between.* Height, $4\frac{7}{8}$ inches. Date, 1761.

HESTER BATEMAN, BUNHILL ROW, LONDON.
ENTERED 1774.

40. CASTER. Early George III Vase-shaped Caster, top pierced in six panels. ENGRAVED: *I. C. Script.* Height, $5\frac{1}{8}$ inches. Date, 1779.

MARK: (a) *Lion passant*; (b) *Leopard's head, crowned*; (c) *Small Roman letter*; (d) *London, 1779*; *Maker's mark, H. B. script in shield.*

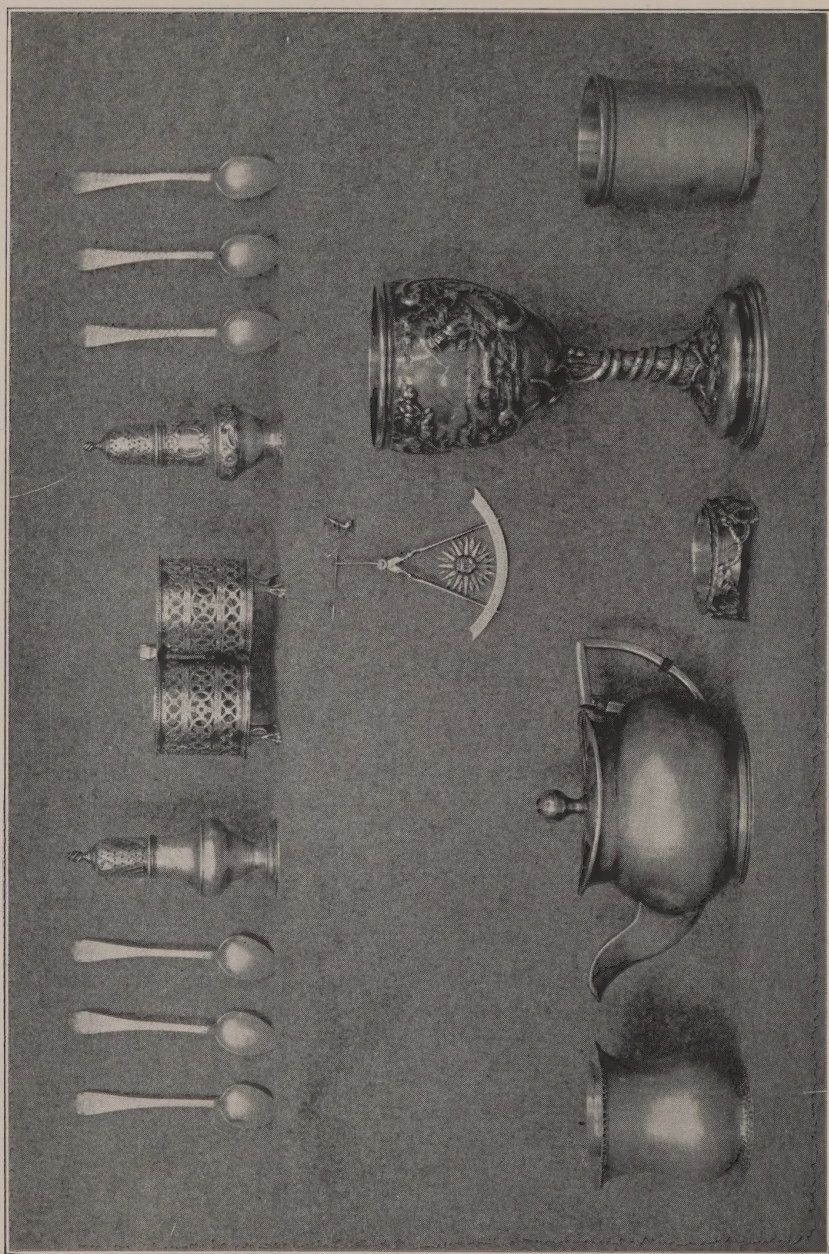
A chaste and attractive piece.

MYER MYERS. WORKED AS A SILVERSMITH IN
NEW YORK, 1746 TO 1790.

41. TUREEN. A massive and very handsome silver tureen, with boat-shaped body, contracted under the rim, and resting upon four very finely modeled rococo legs, with shell feet and shell-like ornaments at juncture with body. The cover is domical and has a broad border of overlapping acanthus leaves above the rim and two shields on either side, engraved with a crest and initials, the former being repeated on the body. The cover is surmounted by a handle formed of cast and chased rococo scroll and shell work, and both the cover and body are embossed with flowers and foliage on a matted ground. [It is probable that some of this surface embossing was done at a date later than the original fabrication of the piece.] The extreme length of the tureen is $17\frac{1}{2}$ inches and the height to top of cover $10\frac{1}{2}$.

Date, *ca.* 1750-1760.

This large and finely made vessel is perhaps one of the rarest and most striking pieces of antique American silver that has ever been offered for sale. It was made by one of the most distinguished of the colonial silversmiths and differs from the general run of American pieces in its massiveness and ornate character, resembling somewhat the "magnificent baronial silver" so much in vogue in the mother country at the time. Some of the old newspapers contain quaintly worded advertisements, showing that chased and decorated articles of silverware were made in America during the



See Nos. 33, 40, 37, 35, 33, 52, 79, 42, 73, 83, 55.

THE WALPOLE GALLERIES, 10 East 49th Street, New York

colonial period; but such pieces are now very rare. Joseph Pinto, a New York silversmith, advertised for sale in 1761 "a very fine silver chased tureen" along with other articles both "chased and plain." Tureens are particularly rare. It is certain that not a single example was shown in any of the exhibitions of American silver held so far at Boston and New York. The fact that they were heavy and contained a considerable quantity of the precious metal, a circumstance which would cause them to be among the first to go to the melting-pot in times of stress, perhaps, largely accounts for their great rarity at the present time.

Myer Myers, the maker, was a Jew, and his name is prominently connected with the early history of that race in America; and that he was a man of character, and was held in high esteem by his fellow craftsmen of the city, is shown by the fact that he was chosen president of the Silversmiths' Society—noticed in the New York City Directory for 1786. He was, besides, a most capable and finished workman, as is evidenced by the few fine pieces of plate, bearing his mark, which have come down to us; notable among these being the six historic *Crowns of the Law* belonging to the Jewish Synagogue at Newport, R. I., the oldest institution of the kind in the country. These pieces are beautifully wrought, are richly chased and pierced, and exhibit a degree of intricate workmanship considerably above the average of the period in America.

It seems to have been a custom among 18th century silversmiths to draw attention to themselves in a business way by producing some particularly striking piece of plate and offering it as a prize to be drawn for in a lottery, widely advertised. Simeon Soumaine, a New York silversmith, in 1727, resorted to an expedient of this kind in offering "£501 of Silver and Gold work" wrought by himself "to be drawn at Mr. Stevens in Perth Amboy." Henry Jernegan, of London, however, appears to have carried off the palm, in 1734, by producing a wine cistern of enormous size, weighing almost a quarter of a ton and holding upwards of 60 gallons of wine. This, "perhaps the most immense and one of the most elaborate pieces of decorative plate in the world," after having been lost sight of for over a century and a half, was discovered a few years ago in the Winter Palace at St. Petersburg among the treasures of the late Czar. The tureen above described stands out as such a unique piece of American silver, that it seems probable it was made for some such purpose, having been designed especially to demonstrate the maker's skill as a silversmith.

W. B. NORTH & CO., NEW BRITAIN, CONN., CA. 1820.

42. TEAPOT. Small hand-hammered silver teapot, with plain oval body, slightly domed cover surrounded by a gallery with gadronned border, square silver handle, slightly curved spout, oval reeded base.

MARK: *W. B. North & Co., in rectangles, repeated.* Date, ca. 1815-1820.

Rare maker, unknown to Mr. Curtis. North was probably a connection of the well-known family of gun makers, of the same name, at Berlin, Conn. A certain type of horse-pistol made by North at Berlin is one of the rarest and most sought after of American-made arms.

SHEPHERD AND BOYD, ALBANY, NEW YORK.

WORKED CA. 1810.

43. CUP. Fine old silver cup, barrel sides. ENGRAVED: *E. P. W., script.* Height, $3\frac{3}{4}$ inches. Diameter, $3\frac{1}{8}$ inches. Date, ca. 1810.

MARK: *Shepherd & Boyd in Roman capitals in long rectangle, scalloped.*

UNMARKED, AMERICAN.

44. SUGAR OR SWEETMEAT BASKET. Plain oval silver basket, with high domed foot and plain handle. Pounced border around rim and applied ornament on top of handle.

MARK: *None*. Height, 3 inches. Length across top, $5\frac{1}{8}$ inches. Date, *ca.* 1810.

VERY RARE EARLY EIGHTEENTH CENTURY BOSTON TANKARD.

JACOB HURD, 1702-1758.

45. TANKARD. Tapering cylindrical body; moulded rim, mid-band and base; moulded domed lid with small finial; scroll purchase or thumb-piece; S-shaped handle, with drop; button on whistle end. ENGRAVED: *M. R. A. on handle*. Height, 8 inches. (Small strip at the rim of cover very skilfully restored part way around.)

MARK: *Hurd*, in small Roman letters in cartouche, repeated on cover. Date, *ca.* 1730.

VERY RARE EARLY TANKARD OF THE "BOSTON TYPE," with domed cover and small finial, probably made before 1730. Jacob Hurd, the maker, was one of the most prominent of the early Boston silversmiths, having held a commission as captain in the military company as well as other important places of public trust. He was succeeded in business by his son, Nathaniel, the well known engraver on copper.

P. I.

46. TABLESPOON. Old silver tablespoon, handle turned up and ribbed on front. ENGRAVED: *J. M. March 31st, 1771*.

MARK: *P. I. in rectangle*. Length, $7\frac{7}{8}$ inches. Mr. Curtis's type 5, *ca.* 1750-'80.

ALICE AND GEORGE BURROWS, LONDON. ENTERED 1802.

47. SERVING SPOON. Large George III silver serving spoon, with turned down handle, ribbed on back.

MARK: (a) *Lion passant*; (b) *Leopard's head crowned*; (c) *Capital Roman letter H* (London, 1803); (d) *King's head*; (e) *A. B. G. B. in shield*. Date, 1803.

JESSE CHURCHILL, BOSTON, MASS., 1773-1819.

48. CUP. Silver cup, barrel sides, gadrooned base border. ENGRAVED: (a) *R. D. A., script, interlaced*; (b) *William Croswell, script*. Height, $3\frac{1}{8}$ inches. Diam. 3 inches. Date, *ca.* 1800.

MARK: *Churchill, shaded Roman capitals in rectangle*.

C. & I. W. FORBES, NEW YORK, CA. 1812.

49. TEASET OF THREE PIECES. Oval teapot on four ball feet, curved spout and square ebony handle, with an applied moulded border of fruit and foliage encircling the upper part of the body, base and rim: finials formed of dolphins. ENGRAVED: (a) *A. A. C.*;

(b) *C. M. script, on sides*; (c) *T. Maghee on bottom*. Height, $7\frac{1}{4}$ inches.

MARK: *C. and I. W. Forbes, Roman capitals in rectangles, with Pseudo hall marks*. Date, ca. 1810-'12.

The teapot is accompanied by sugar bowl and creamer to match, the three pieces to be sold as one lot. All are similarly marked.

SILVER CAMP CUP OWNED BY GENERAL GEORGE WASHINGTON.

EDMUND MILNE, PHILADELPHIA, C. 1761-C. 1777.

50. BEAKER. Old silver camp cup or beaker, with straight body and moulded base and lip. ENGRAVED: (a) *W., script*; (b) *Camp Cup owned and used by General Washington during the War of the Revolution*. Height, $3\frac{1}{4}$ inches.

MARK: *E. Milne, Roman capitals in rectangle*. Date, 1777.

This is one of a set of twelve CAMP CUPS MADE FOR GENERAL WASHINGTON DURING THE REVOLUTIONARY WAR by the Philadelphia silversmith, EDMUND MILNE. It was purchased by the present owner direct from Mr. W. Lanier Washington of New York, the great-great-grandson of Col. William Augustine Washington, the only son of Washington's eldest half brother, Augustine Washington, and one of the executors of General Washington's will, the first of his nephews mentioned. Of the original twelve cups, two were sold at auction in New York in April, 1917; two were bought privately by a gentleman for presentation to Annapolis, at a price, it is said, of \$5,000; and the remainder, we have understood, were recently disposed of to a private collector in New York. The one here offered, therefore, is THE ONLY ONE NOW OBTAINABLE; NOR ARE ANY OF THE OTHERS EVER LIKELY TO COME UPON THE MARKET AGAIN.

The original bill to General Washington, filled out in the handwriting of Milne, the silversmith who made the cups, and dated Aug. 20th, 1777, is still in existence. A facsimile reproduction of this bill appears on page 80 of Mr. F. H. Bigelow's interesting and authoritative book, entitled *Historic Silver of the Colonies*. A half tone illustration of the cup itself also appears in the same volume on page 79. The cup was given by General Washington to his nephew during his lifetime and it shows considerable use and wear and is somewhat dented and marked "but has been retained in the state in which it left Washington's hands." An attestation signed by Mr. W. Lanier Washington accompanies the piece.

This camp cup and the teapot described below are among the most interesting and intensely personal relics of General Washington in existence, the one a souvenir of the field during the Valley Forge period, the other a memento of the general in his home circle at Mt. Vernon.

W. G. FORBES, NEW YORK. ADMITTED AS FREEMAN, 1773; NAME APPEARS IN FIRST NEW YORK DIRECTORY, 1786.

51. TEAPOT. Silver Teapot with partly fluted oval body and domed cover, double urn finial; curved spout; square ebony handle. ENGRAVED: *M. W., script, within wreath on either side*. Height, $8\frac{1}{2}$ inches.

MARK: *W. G. Forbes in rectangle, on bottom, three times repeated*. Date, 1789.

This interesting relic of General Washington and his lady at Mt. Vernon was purchased by the present owner direct from Mr. W. Lanier Washington of New York, who is a direct descendant of two of Washington's brothers,

and is the hereditary representative of General Washington in the Society of the Cincinnati at the present time. The following attestation, signed by Mr. Washington, accompanies the piece:

"To whom it may concern: The silver teapot engraved 'M. W.,' with maker's mark, W. G. Forbes, stamped on the bottom, measuring 8½ inches high by 5 inches across the bottom, is one of a set presented by the citizens of New York to the wife of General Washington at the time of his inauguration as president of the United States in 1789. It was inherited by Justice Bushrod Washington, nephew of General Washington, to whom General Washington devised Mt. Vernon. Justice Bushrod Washington died childless and his nephew, Col. George Corbin Washington, M. C., inherited it. George Corbin Washington, who was my great-grandfather, gave it to his niece, Frances Washington, whom he reared in his home as one of his own children, who in turn gave it to my father, Maj. James Barroll Washington, from whom I inherited it. The above statement is based on information received from the above mentioned Frances Washington and my father.

(Signed) "W. LANIER WASHINGTON."

**MASONIC JEWEL PRESENTED BY WARREN LODGE
TO GEORGE CLINTON, FIRST GOVERNOR
OF THE STATE OF NEW YORK.**

52. MASONIC PAST MASTER'S JEWEL, formed of a pair of ornamental silver compasses, the points supporting a quadrant, on which, between the legs of the compasses, rest a Blazing Sun of silver gilt. ENGRAVED ON QUADRANT: "*Warren Lodge by a Resolve of Dec. 26th, 1780 presented this Jewell to their esteemed Brother W. P. M. George Clinton, Jun.*"

MARK: None. Height to top of loop, 4 inches. Date, 1800.

Aside from the Washington and Franklin mementos, this is one of the most interesting Masonic relics in existence. There are very few pieces in the collection of antiques belonging to the Grand Lodge of New York that are of a date so early or are connected with a name so historically prominent.

**FINELY MODELLED SUGAR BOWL MADE BY THE
GRANDFATHER OF A PRESIDENT OF
THE UNITED STATES.**

WILLIAM CLEVELAND, NORWICH, CONN., 1770-1837.

53. SUGAR BOWL. Silver sugar bowl, with oval body encircled by two narrow concave fluted bands, applied reeded moulding around rim, square flat handles, domed cover with urn-shaped finial, plain domed foot.

MARK: *W. C. in Roman capitals in rectangle.* Date, ca. 1790-1800.

A very chaste and attractive piece, made by the grandfather of the late PRESIDENT GROVER CLEVELAND. Rare maker.

UNMARKED. AMERICAN.

54. CREAM JUG. Fine old American hand-hammered helmet-shaped silver cream pitcher, with moulded reeded band around rim and square flat reeded handle. Rests on plain round foot, body chased with bright-cut garlands and shields. ENGRAVED: *W. R. L., script, in shields.* Height to top of handle, 4½ inches.

Date, ca. 1790-1800.

Probably made by CALEB GILL, of Hingham, Mass., where the piece is said to have originated.

T. K. MARSH, PARIS, KY., CIRCA 1820. (?)

55. CUP. Silver camp cup, tapering cylindrical body, with applied moulded bands at base and lip. ENGRAVED: *A. C., script*. Height, $3\frac{1}{2}$ inches. Diameter, $2\frac{3}{4}$ inches. Date, ca. 1815-'20.

MARK: *T. K. Marsh, Paris, Ky., in rectangles*.

Marsh was probably one of the earliest silversmiths to settle west of the Alleghany Mountains. His name has apparently been hitherto unknown.

E. E., [NEW YORK, CA. 1745?]

56. PATCH BOX. Small oval silver patch box, crudely engraved on top and sides. INSCRIPTION: *E. B. L. K., 1744, on bottom*. Length, $1\frac{5}{8}$ inches. Date, ca. 1744 or earlier.

MARK: *E. E. Roman capitals in shaped rectangle, the letters facing each other*. Date, ca. 1744.

The crude engraving on this piece is strongly suggestive of the character of ornamentation found on early New York beakers, etc.

I. B., CA. 1780. DUTCH.

57. TEA CADDY. Plain oval silver tea caddy, with narrow bands of applied beaded moulding around base, rim and cover. The cover, which is hinged, is chased around edge with branches of flowers and leaves. ENGRAVED ON BOTTOM: *T. P.* Height, $3\frac{7}{8}$ inches. Length, 5 inches.

MARK: (a) *I. B., Roman capitals in rectangle*; (b) *Byl script in oval*; (c) *Diminutive mark formed of a battle-axe, which is the Dutch Government's mark guaranteeing the piece a genuine antique*. Date, circa 1780.

UNKNOWN MAKER. LONDON, CIRCA 1737.

58. COFFEE POT. George II silver coffee pot, cone-shaped, moulded rim and splayed foot; moulded domed lid with floral finial: curved spout with leaf form on mouth: scroll handle sockets. The body, cover and spout are embossed with flowers, scrolls and shells on a matted ground. ENGRAVED: *B, in escutcheon*. Height, 10 inches. Date, ca. 1737.

This is an English pot, made around 1737. The marks are too much worn to be read.

GELSTON AND CO., NEW YORK, CIRCA 1830.

59. CHAMBER CANDLESTICK, with thistle-shaped stem and applied ornamental scroll borders on base and socket. Engraved with crest. Height, $4\frac{1}{2}$ inches.

MARK: *Gelston & Co., New York, in rectangles*. Date, ca. 1830.

Has the extinguisher depending from handle and the snuffers fitted into the stem. Chamber candlesticks are often found with these accessories missing. An attractive hand-made piece.

S. J. D., PARIS, CA. 1815.

60. TWO HANDLED CUP AND COVER, on moulded foot, with acanthus leaf border; curved handles topped with acanthus leaves and voluted, forming openwork ornaments at juncture with body; cover edged with a moulded acanthus leaf border and with finial formed of leaves and monsters' heads. ENGRAVED: (a) *A. P. on body and cover*; (b) *crest*. Height, $5\frac{3}{4}$ inches. Diam. $5\frac{1}{4}$ inches. Date: Early 19th Century.

This piece is of the higher standard, the metal being almost pure silver.

WILLIAM H. WHITLOCK. AMERICAN.

61. TABLESPOON. Silver tablespoon, egg-shaped bowl, fiddle-back handle. ENGRAVED: *T. R. B., script on front of handle*.
MARK: *Wm. H. Whitlock, in Italics in long rectangle, with scalloped ends, flanked by a Turkey's head in oval*. Length, $9\frac{1}{2}$ inches. Date, ca. 1810.

This spoon is apparently the work of an hitherto unknown American silversmith.

WILLIAM THOMSON, NEW YORK. WORKED CIRCA 1830.

62. SUGAR TONGS. Plain silver sugar tongs, with shell tips and embossed *basket-of-flowers* ornaments on arms. ENGRAVED: *W. P. script in monogram*.
MARK: *W. Thomson in rectangle*. Length, $6\frac{1}{4}$ inches. Date, circa 1830.

S. TOWNSEND, CA. 1775.

63. TABLESPOON. Silver tablespoon, with coffin-head handle. ENGRAVED: *H. H. on front of handle*.
MARK: *S. Townsend in Italics in rectangle*. Length, 9 inches. Date, ca. 1800.

THOMAS MASON, SHERBORN LANE, LONDON.
ENTERED, 1720.

64. MUG OR CAN. George I plain silver can, with moulded base and S-shaped handle. ENGRAVED: *Crest, crown and bull's head*. [Body surface has been refinished.] Height, $4\frac{3}{4}$ inches. Date, 1726.
MARK: (a) *Lion passant*; (b) *Leopard's head, crowned*; (c) *Roman capital letter K (London, 1726)*; (d) *Maker's mark T. M. in cartouche*. RARE.

[A. G. FORBES, NEW YORK, CA. 1769 (?)]

65. TEASPOONS. Set of 6 silver teaspoons, fiddle-back pattern, with pointed drops and ribbed on back of handles. ENGRAVED: *I. S. R., script, on front of handles*.
MARK: *A. G. F. in Roman capitals in long rectangle*. Length, $5\frac{7}{8}$ inches. Date, ca. 1810.

THE WALPOLE GALLERIES, 10 East 49th Street, New York

JOHN AITKEN, PHILADELPHIA. WORKED 1796.

66. TEASPOON. Small silver teaspoon, pointed handle, ribbed on back, embossed eagle on bowl (worn).

MARK: *I. Aitken, Roman capitals in rectangle*. Length, $5\frac{1}{4}$ inches. Date, ca. 1795.

STEPHEN ADAMS, ST. ANN'S LANE, LONDON, 1801-1824.

67. CREAM JUG. George III silver cream jug, oval body, with reeded bands and handle, border engraved with foliage and flowers, four ball feet. Date, 1812.

MARK: (a) *Lion passant*; (b) *Leopard's head, crowned*; (c) *Capital Roman letter R* (London, 1812); (d) *King's head to right*; (e) *S. A. maker's mark*.

[STEPHEN ADAMS, ST. ANN'S LANE, LONDON, 1801-1824.]

68. SUGAR BASIN. George III silver sugar basin, oval-body with reeded bands and border engraved with flowers and foliage, on four ball feet, with reeded handles. Date, 1812.

MARK: (a) *Lion passant*; (b) *Leopard's head crowned*; (c) *Roman capital letter R* (London, 1812); (d) *King's head*.

This piece exactly matches the preceding lot, though the maker's mark has been omitted.

WILLIAM W. WHITE. AMERICAN.

69. TABLESPOON. Silver tablespoon, fiddle back pattern with embossed "*basket of flowers*" ornament on front of handle. ENGRAVED: *R. M. A. H., script on front of handle*.

MARK: *Wm. W. White, Roman capitals in rectangle*. Length, $8\frac{3}{8}$ inches. Date, ca. 1830.

WERNER. AMERICAN.

70. SUGAR TONGS. Silver sugar tongs of restrained design, with fine double line borders on bowls, arms and end.

MARK: *Werner, Roman capitals in rectangle, flanked by a star*. Length, $5\frac{1}{2}$ inches. Date, ca. 1800.

[WILLIAM HOMES, JR., (?) BOSTON, 1742-1825.]

71. TEASPOON. Silver teaspoon, slightly turned down, ridged back, with round drop and embossed *sheaf of wheat* on bowl. ENGRAVED: *M. T. on front of handle*.

MARK: *W. H., crude capitals in rectangle*. Length, $5\frac{3}{4}$ inches. Ca. 1800.

I. REEVE, CA. 1800. AMERICAN.

72. TEASPOONS. (4) coffin head pattern, with bright-cut cartouche and drop on front of handles. ENGRAVED: *D. P. S., script in cartouche on front of handles.*

MARK: *I Reeve, script in shaped rectangle.* Date, ca. 1800.

This maker is apparently hitherto unrecorded.

I. M., AMSTERDAM, CA. 1780.

73. SALT CELLAR. Circular silver salt cellar, removable bowl with serrated edge, resting on frame the feet of which are formed of festoons of ribands and foliage, cabled rim. Height, $1\frac{1}{8}$ inches. Diam. $2\frac{1}{2}$ inches. *Circa, 1780.*

MARK: *I M Roman capitals in rectangle, pellet between and Amsterdam hall marks.* Ca. 1780.

T. AND H. AMERICAN.

74. DESSERT SPOONS. Pair of silver dessert spoons, fiddle-back pattern, with embossed *Basket of Flowers* ornaments on front of handles, shell drops. ENGRAVED: *J. A. R., script on front of handles.* MARKS: *T. & H., in rectangle; with pseudo hall marks.* Length, $7\frac{1}{8}$ inches. Date, ca. 1830.

M. AND A., UTICA, [NEW YORK.]

75. CREAM LADLE. Small silver cream ladle, with fiddle-back handle. ENGRAVED: *S. E. R. on front of handle.*

MARK: *M. and A., Utica, in Italics, in rectangles.* Length $5\frac{5}{8}$ inches. Ca. 1815.

WILLIAM THOMSON, NEW YORK. WORKED, 1830.

76. FISH SLICE, Silver fish slice, pierced with scrolls, ivory handle. ENGRAVED: *H. H. L., script in cartouche.* Length, $11\frac{1}{2}$ inches. (Small piece is chipped from handle.)

MARK: *W. Thomson, script in long rectangle.*

WILLIAM BATEMAN, LONDON, CA. 1818.

77. MUG OR CAN, moulded splayed base, double scroll handle, acanthus leaf on top, body embossed with flowers and scrolls. Height, 5 inches. Date, 1818.

MARK: (a) *Lion passant*; (b) *Leopard's head, crowned*; (c) *Capital Roman letter C (London, 1818)*; (d) *Maker's mark, W. B. in cartouche, pellet between*; (e) *King's head.*

UNMARKED.

78. SPURS. Pair of colonial silver spurs.

B. DUPUY. AMERICAN.

79. CUP. Silver cup, with bellied body and applied cast moulding at foot and lip. Height, $3\frac{1}{4}$ inches. Diam. $3\frac{1}{4}$ inches.

MARK: *B. Dupuy in Roman capitals in rectangle, beneath an eagle. Ca. 1815-20.*

This cup is apparently the work of an hitherto unknown American silversmith.

UNKNOWN MAKER. AMERICAN.

80. PRESERVE LADLE, or silver marmalade spoon, fiddle-back handle, pointed drop.

MARK: *A. R. in Roman capitals in rectangle, pellet between. Length, 6 inches. Ca. 1810.*

H. B. MYER, CIRCA 1820. AMERICAN.

81. TEASPOON. Silver teaspoon, fiddle-back pattern, with embossed basket of flowers ornament on front of handle. ENGRAVED: *H. H., script. (Bowl dented as if by a dog's teeth).*

MARK: *H. B. Myer, in Italics in rectangle, flanked by a sheaf of wheat in rectangle. Length, $5\frac{7}{8}$ inches. Date, ca. 1820.*

Apparently the work of an hitherto unknown maker.

J. BLACKMAN, DANBURY, CONN., 1777-1851.

82. TEASPOON. Small silver teaspoon, fiddle-back handle. ENGRAVED: *B. B. script on front of handle.*

MARK: *J. Blackman, Roman capitals in long rectangle. Length, $5\frac{3}{4}$ inches. Date, ca. 1810.*

LINCOLN AND FOSS, BOSTON, MASS., CIRCA 1840.

83. STANDING CUP. Silver standing cup, on a round domed foot, with stem chased in a rustic pattern and entwined with vines, fruits and leaves. The body is embossed (repoussé) with scrolls, trees, rocks, flowers, etc., representing a sporting scene, with huntsman, gun in hand, dog, rabbit, etc. Height, $8\frac{1}{8}$ inches. Diam., $3\frac{3}{4}$ inches.

MARK: *Lincoln and Foss; Pure Coin: Boston, Roman capitals in rectangles. Circa 1840.*

The body and stem of this piece are machine-made, though the embossing and chasing were done by hand. It was made apparently for a prize in a shooting match.

SAMUEL KIRK, BALTIMORE, 1793-1872.

84. WINE FUNNEL. Silver wine funnel, with embossed flowers and leaves and with removable strainer. ENGRAVED: *A crest in cartouche. Height, $4\frac{1}{2}$ inches. Diam., $3\frac{3}{8}$ inches. Date, ca. 1840.?*

MARK: *S K 11/12 in rectangles.*

This piece, like the preceding lot, is partly machine-made.

OTTO PARISIEN, NEW YORK. FREEMAN, 1769.

85. TEASPOONS. Pair of very charming 18th Century American teaspoons, with bright-cut feather-edge handles and cartouches and drops on same. ENGRAVED: *B. M. E. on front of handles.*

MARK: *O. P. crude capitals in rectangle, the mark twice repeated on each spoon.* Length, $5\frac{3}{8}$ inches. Date, ca. 1780.

Rare maker.

DANIEL DUPUY, NEW YORK, 1719-1807.

86. NUT PICK, (?) with flat, bright-cut feather-edge handle, with cartouche. ENGRAVED: *M. G. script in cartouche.*

MARK: *D. Dupuy small Roman capitals in rectangle.* Length, $4\frac{3}{8}$ inches. Date, ca. 1780.

A charmingly engraved piece.